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## E. R. Kroeger

### Sonate

(Desdur — D<sup>♯</sup> major — Ré<sup>♯</sup> majeur)

Op. 40

Pr. 5 M.

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Ernst C. Kroeger

# E. R. Kroeger

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## Sonate.

## I.

E. R. Kroeger, Op. 40.

*Andante sostenuto.  
parlando*

Pianoforte.



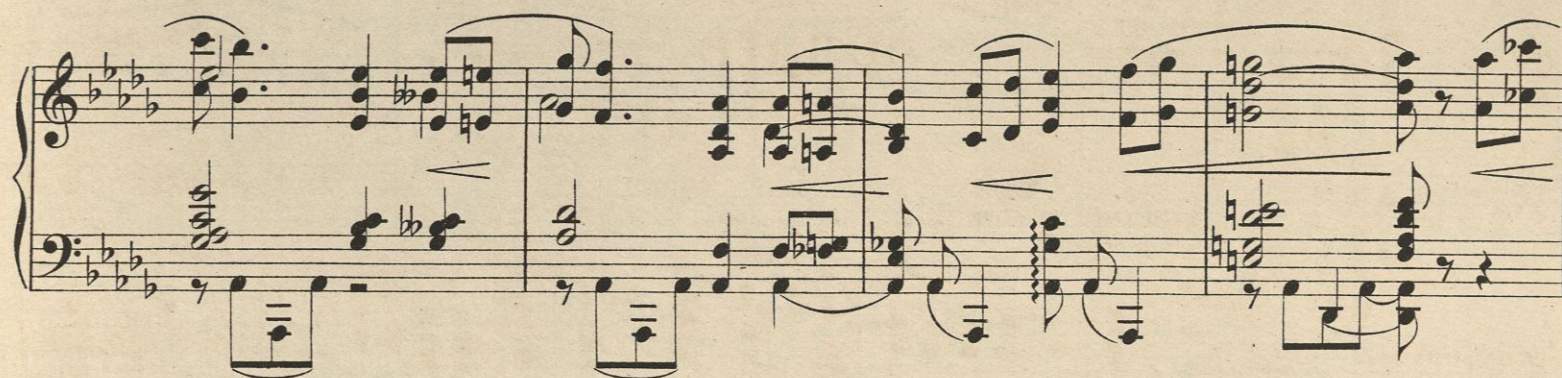
*a tempo* *Adagio.* *a tempo* *molto rit.*



*Allegro moderato. ♩ = 120.*











First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music begins with a *mf* (mezzo-forte) dynamic marking. The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a steady accompaniment.



Second system of musical notation, continuing the piece. The treble staff features a more complex melodic line with some chromaticism, while the bass staff maintains a consistent rhythmic pattern.



Third system of musical notation. The *mf* dynamic marking is repeated. The treble staff shows a continuation of the eighth-note melody, and the bass staff has a more active role with some sixteenth-note passages.



Fourth system of musical notation. The treble staff continues with the eighth-note melody, and the bass staff features a more complex accompaniment with some sixteenth-note runs.



Fifth system of musical notation. The treble staff includes a *rit.* (ritardando) marking, leading into a *Lento. m.s.* (Lento, mezzo-solista) section. The bass staff features a *f* (forte) dynamic marking. The tempo and dynamics change significantly in this system.



Sixth system of musical notation. The treble staff begins with a *mp* (mezzo-piano) dynamic marking and features a triplet of eighth notes. The bass staff continues with a steady accompaniment. The tempo is marked *a tempo*.



5

*cresc.*

*dim.* *poco a poco cresc.*

*sf dim.*



*mfz* *dim.*

*rit.* *a tempo* *cantabile* *mf*

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This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many triplets and slurs. The key signature is three flats (B-flat, E-flat, A-flat). The first system has a treble and bass staff. The second system has a treble and bass staff, with a *dimin.* marking above the treble staff and a *mf* marking below the bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff, with a dotted line above the treble staff. The sixth system has a treble and bass staff, with a *sfz* marking above the treble staff and a *molto rit. m. s.* marking above the treble staff. The piece ends with a *ff* marking.



a tempo



First system of musical notation. The treble staff features a complex melodic line with multiple triplets and slurs. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic development with triplets. The bass staff features a more active line with eighth notes and chords.



Third system of musical notation. This system includes handwritten annotations: a '4' above the first triplet in the treble staff, and '3' and '4' below the first two measures. The melodic line in the treble staff is highly intricate with many triplets.



Fourth system of musical notation. The treble staff has a melodic line with slurs and triplets. The bass staff has a more active line with triplets. A dynamic marking of *mf* is present in the bass staff.



Fifth system of musical notation. The treble staff continues the melodic development with triplets. The bass staff features a more active line with eighth notes and chords.



Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on two staves, Treble and Bass clef, in B-flat major (two flats). The melody is in the Treble staff, featuring triplets and a 4-measure rest. The bass staff provides harmonic support with chords and single notes. The piece is marked "Andante" and "Moderato".

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 3/4 time. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together in groups of three or four. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is divided into three measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. There are some handwritten annotations above the treble staff, including the number "3" and "5" above certain notes, and "4 3" above others. The overall style is that of a personal or working manuscript.



*mf*

*mp*

*poco a poco cresc.*





First system of musical notation, measures 1-5. The right hand features a complex melodic line with many accidentals (sharps and naturals) and slurs. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf cresc.* is present in the middle of the system.



Second system of musical notation, measures 6-10. The right hand continues with a highly chromatic melody. The left hand maintains the eighth-note accompaniment.



Third system of musical notation, measures 11-15. The right hand has a more active, sixteenth-note melody. The left hand continues with the eighth-note accompaniment.



Fourth system of musical notation, measures 16-20. The right hand features a melodic line with some rests. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mp* is present in the middle of the system.



Fifth system of musical notation, measures 21-25. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. A dynamic marking of *poco a poco cresc.* is present at the beginning of the system.



Sixth system of musical notation, measures 26-30. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. A dynamic marking of *Lento.* is present at the beginning of the system. Other dynamic markings include *sfz*, *mfz*, and *mf*.



## Andante sostenuto.

ff molto marcato

This system features a piano introduction in the left hand with a descending eighth-note scale. The right hand enters with a series of chords. The tempo is marked 'Andante sostenuto.' and the dynamic is 'ff molto marcato'.

m.s. a tempo Adagio. a tempo molto rit.

rit. p mf f

This system contains four measures with varying tempo markings: 'm.s.' (maestros), 'a tempo', 'Adagio.', 'a tempo', and 'molto rit.'. Dynamics include 'rit.', 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte).

Allegro moderato.

p

This system is marked 'Allegro moderato.' and begins with a piano ('p') dynamic. It features a more active melodic line in the right hand.

mf

This system continues the 'Allegro moderato.' tempo and features a mezzo-forte ('mf') dynamic. The texture is dense with many chords.

This system continues the 'Allegro moderato.' tempo with complex chordal textures in both hands.

This system continues the 'Allegro moderato.' tempo, concluding the piece with sustained chords.





First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines, with a dynamic marking of *f* (forte) appearing in the right hand.



Second system of musical notation, featuring a treble and bass staff. The key signature is three flats. The music includes various chords and melodic lines, with dynamic markings of *cresc.* (crescendo) and *ff* (fortissimo) appearing in the right hand. The tempo marking *largamente* (largely) is also present.



Third system of musical notation, featuring a treble and bass staff. The key signature is three flats. The music includes various chords and melodic lines, with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte) appearing in the right hand.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is three flats. The music includes various chords and melodic lines, with dynamic markings of *mf* (mezzo-forte) appearing in the right hand.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is three flats. The music includes various chords and melodic lines, with dynamic markings of *mf* (mezzo-forte) appearing in the right hand.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is three flats. The music includes various chords and melodic lines, with dynamic markings of *f* (forte) and *rit.* (ritardando) appearing in the right hand.



**Lento.**  
m.s.

**a tempo**

*mp*

*cresc.*

*dim.*

*poco a poco cresc.*

*sf dim.*

*mfz*

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Handwritten number 5 above the staff. This system features a complex piano piece with a treble and bass staff. The treble staff contains a series of triplets and sixteenth notes, with a fermata over the final measure. The bass staff has a few notes, including a double flat (Bb) in the second measure. A dynamic marking of *f* (forte) is present in the third measure of the treble staff.

This system continues the piano piece. It includes a *rit.* (ritardando) marking and a tempo change to *a tempo cantabile*. A dynamic marking of *mf* (mezzo-forte) is shown. The treble staff has a long, sweeping melodic line with a fermata. The bass staff features a continuous triplet pattern.

This system shows the continuation of the piano piece, maintaining the triplet patterns in the bass staff and the melodic line in the treble staff.

This system continues the piano piece, with the treble staff showing a series of chords and the bass staff maintaining the triplet pattern.

This system continues the piano piece, with the treble staff showing a series of chords and the bass staff maintaining the triplet pattern.

This system continues the piano piece. It includes a *dimin.* (diminuendo) marking and a dynamic marking of *mf* (mezzo-forte). The treble staff shows a series of chords, and the bass staff maintains the triplet pattern.



The musical score consists of six systems of staves. The first four systems are in 3/4 time and feature a complex rhythmic pattern of triplets and sixteenth notes. The fifth system includes a tempo change to *a tempo* and a dynamic marking of *mf*. The sixth system continues the complex rhythmic pattern. The notation includes various dynamics such as *ff*, *molto rit.*, and *mf*, as well as tempo markings like *a tempo* and *m. s.* (maestros). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

*ff* molto rit. *mf*

*a tempo*

*m. s.*







Musical score for piano, measures 1-8. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The music features complex triplets and sixteenth-note patterns in both hands, with a fermata over measure 8.

## II.

Andante quasi adagio.  $\text{♩} = 69$ .

Musical score for piano, measures 9-16. The key signature changes to two sharps (F-sharp, C-sharp). The time signature is 3/4. The music is marked *mf* and *f*. It features a steady eighth-note accompaniment in the left hand and a melody of eighth and sixteenth notes in the right hand, with triplets in measures 12-13 and 15-16.



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features complex triplets and sixteenth-note patterns. Dynamics include *dim.* (diminuendo) and *mfz p* (mezzo-forte, piano).

Second system of musical notation. Treble and bass staves. Dynamics include *cresc.* (crescendo), *m. s.* (mezzo-forte), *m. d.* (mezzo-forte), and *f* (forte). The music continues with intricate triplet and sixteenth-note passages.

Third system of musical notation. Treble and bass staves. Dynamics include *p* (piano). The music features complex triplets and sixteenth-note patterns.

Più mosso. ♩ = 84.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p dolce* (piano, dolce). The music features complex triplets and sixteenth-note patterns.

Fifth system of musical notation. Treble and bass staves. The music features complex triplets and sixteenth-note patterns.

Sixth system of musical notation. Treble and bass staves. Dynamics include *mfz* (mezzo-forte) and *p* (piano). The music features complex triplets and sixteenth-note patterns.



First system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur spanning the first two measures, followed by a half rest in the third measure and a quarter rest in the fourth. The left hand plays a continuous eighth-note triplet pattern throughout the system.

Second system of musical notation. The right hand continues the melodic line with a slur over the first two measures, a half rest in the third, and a quarter rest in the fourth. The left hand maintains the eighth-note triplet pattern.

Third system of musical notation. The right hand has a slur over the first two measures, a half rest in the third, and a quarter rest in the fourth. The left hand continues the eighth-note triplet pattern.

Fourth system of musical notation. The right hand begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic in the second measure. It features a slur over the first two measures, a half rest in the third, and a quarter rest in the fourth. The left hand continues the eighth-note triplet pattern.

Fifth system of musical notation. The right hand starts with a piano (*p*) dynamic, has a slur over the first two measures, a half rest in the third, and a quarter rest in the fourth. The left hand continues the eighth-note triplet pattern.







Tempo primo. ♩ = 69.

*rit.*

*f*

*sf*



First system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and sixteenth notes. Bass staff features triplet eighth notes. Dynamics include *dim.* and *mfz p*.

Second system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features triplet eighth notes. Dynamics include *cresc.* and *m. s.* (more sostenuto).

Third system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features triplet eighth notes. Dynamics include *p* (piano).

Fourth system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features triplet eighth notes. Dynamics include *mfz* (mezzo-forte) and *p* (piano).

Fifth system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features triplet eighth notes. Dynamics include *p* (piano), *mfz* (mezzo-forte), and *dim.* (diminuendo).



*p sotto voce*

*cresc.*

*f*

*cresc. e accel.*

*ff*



First system of the musical score. The right hand features a melody with triplets and a fermata, marked *largamente* and *ff*. The left hand plays a triplet accompaniment, marked *sff molto marcato*. A *rit.* (ritardando) marking is present in the right hand.

Second system of the musical score. The right hand has a melody with a fermata, marked *a tempo* and *p*. The left hand continues with triplet accompaniment, marked *mf* and *dolce*.

Third system of the musical score. The right hand has a melody with a fermata. The left hand continues with triplet accompaniment.

Fourth system of the musical score. The right hand has a melody with a fermata, marked *dim.* and *riten.*. The left hand continues with triplet accompaniment, marked *rinf.* (rinforzando).

Fifth system of the musical score. The right hand has a melody with a fermata, marked *p*. The left hand continues with triplet accompaniment, marked *p*.



## III.

Allegro energico.  $\text{♩} = 108$ .

*f*

*sfz*

*mf*

*mf*

*cresc.*

*f*

*rinf.*





First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of chords and moving lines. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte).



Second system of musical notation, continuing the piece. The key signature remains three flats. The music features a variety of chordal textures. The dynamic marking *poco a poco cresc.* (poco a poco crescendo) is present.



Third system of musical notation. The key signature is three flats. The music includes a forte (*f*) dynamic marking. The texture is dense with many notes in the bass staff.



Fourth system of musical notation. The key signature is three flats. The music features a fortissimo (*ff*) dynamic marking and a *dim.* (diminuendo) marking. The texture is very dense with many notes in the bass staff.



Fifth system of musical notation. The key signature is three flats. The music features a fortissimo (*ff*) dynamic marking and a *dim.* (diminuendo) marking. The texture is very dense with many notes in the bass staff.



*tranquillo*

*p*

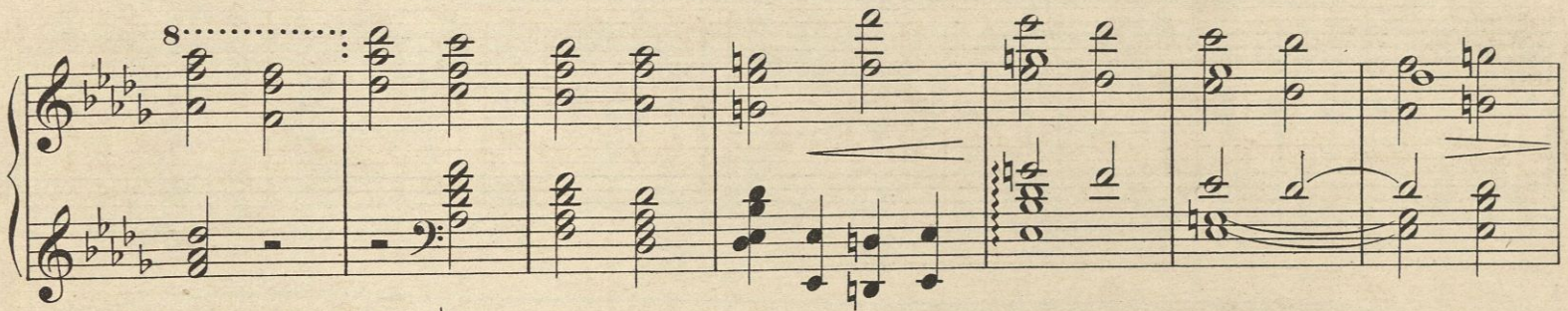
*cresc.*

*sf* *p*

*mf* *m. s.*

*m. s.* *cresc.* *m. s.*





Animato.  $\text{♩} = 126.$





This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical elements such as triplets (indicated by a '3' over a group of notes), slurs (curved lines grouping notes), and dynamic markings. The dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The piece concludes with a *p* (piano) marking. The paper is aged and shows some wear.



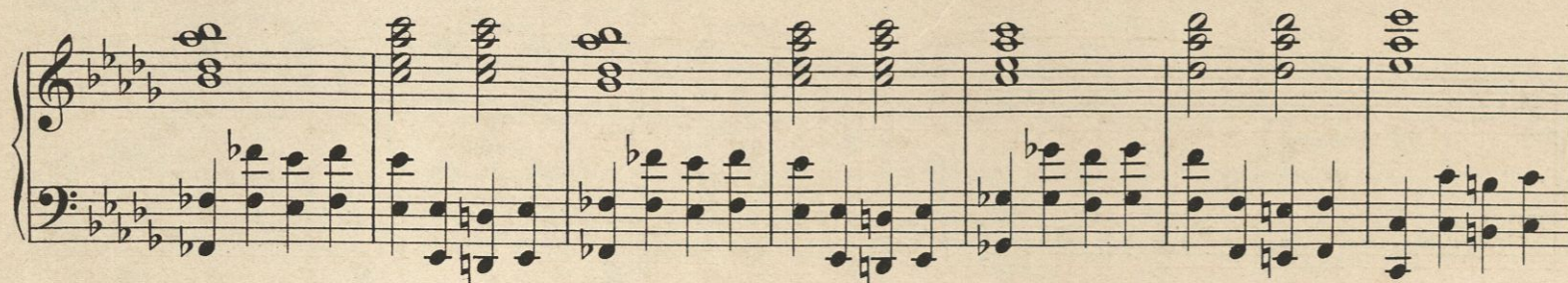




The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics: *p* (piano) and *cresc.* (crescendo).
- System 2:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics: *f* (forte).
- System 3:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics: *sfz* (sforzando).
- System 4:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics: *ff* (fortissimo).
- System 5:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 6:** Treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a triplet of eighth notes.







Tempo

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *ff sempre*, *sfz*, *f*, and *mf*. The word *primo* is written above the first system. The tempo marking *Tempo* is at the top right. The score is written in a style typical of 19th-century piano music.



dim.

*pp una corda*

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dim. e rit.

*a tempo primo*

*f*

*sfz*

*sfz*



The musical score on page 37 consists of six systems of piano music. Each system is written for two staves, treble and bass. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamic markings: *sfz* and *mf*.

System 2: Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking: *mf*.

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamic markings: *cresc.* and *f*.

System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamic marking: *rinf.*

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamic markings: *dimin.* and *mf*.

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.



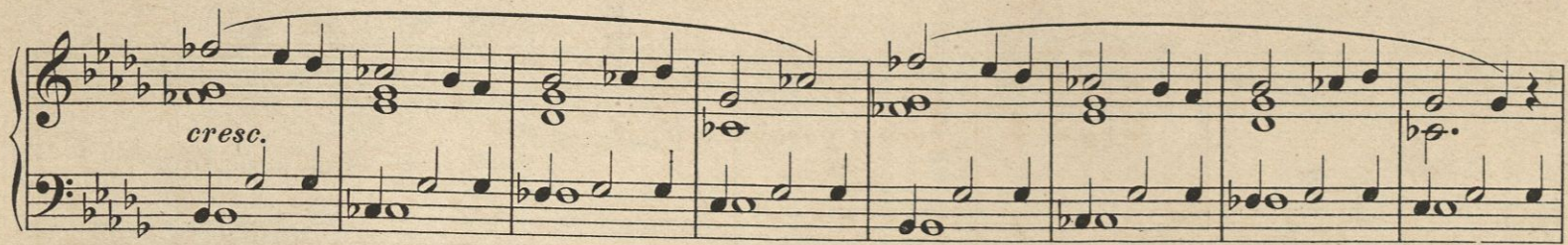
*mf* *poco a poco cresc.*

*f*

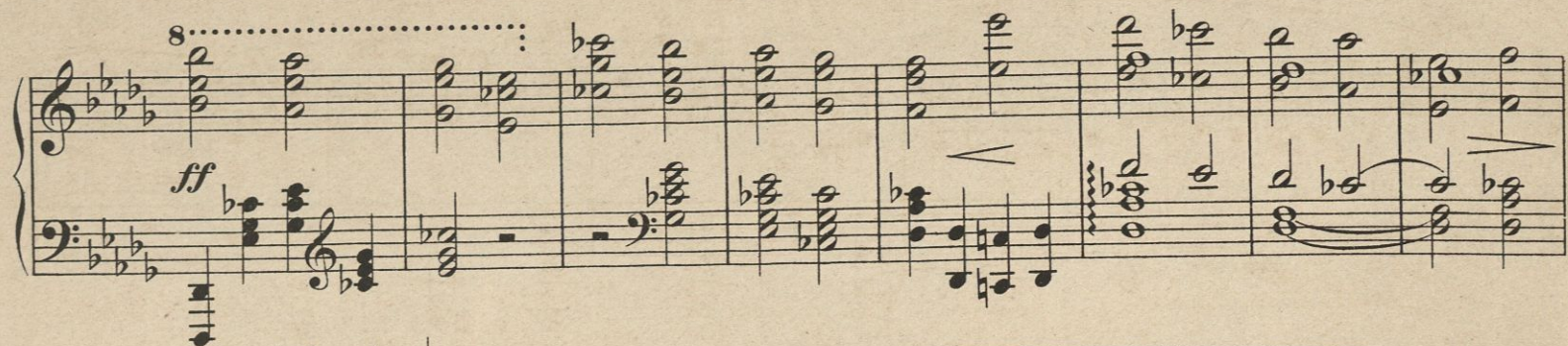
*ff* *dimin.*

*tranquillo* *p*









First system of musical notation. The treble staff begins with a dotted line and the number 8. The bass staff starts with a forte (*ff*) dynamic. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The system concludes with a repeat sign.



Second system of musical notation. The tempo is marked *Animato. ♩=126.* and the character is *grazioso*. The system features a series of triplet eighth notes in the treble staff, with the number 3 above them. The bass staff provides harmonic support with chords and single notes.



Third system of musical notation. The treble staff continues with triplet eighth notes. The bass staff includes a piano (*p*) dynamic marking. The system ends with a repeat sign.



Fourth system of musical notation. This system continues the triplet eighth note pattern in the treble staff, with the number 3 above the notes. The bass staff maintains the harmonic accompaniment.



Fifth system of musical notation. The treble staff continues with triplet eighth notes. The bass staff features a mezzo-forte (*mf*) dynamic marking. The system concludes with a repeat sign.



Sixth system of musical notation. The treble staff continues with triplet eighth notes. The bass staff includes a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic. The system concludes with a repeat sign.

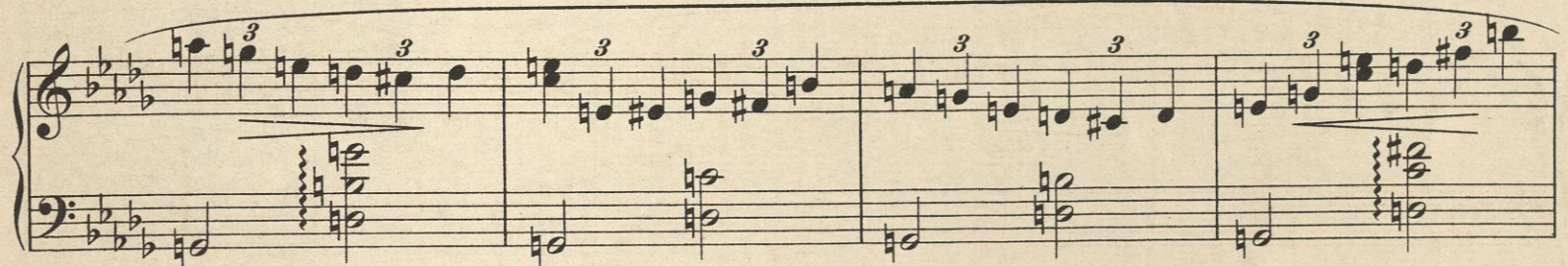




First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and single notes. The dynamic marking *dimin.* is placed above the bass staff. The system concludes with a *p* (piano) dynamic marking.



Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a steady accompaniment. The dynamic marking *mp* (mezzo-piano) is present.



Third system of musical notation. The treble staff shows a continuation of the melodic pattern. The bass staff has chords and moving lines. The system ends with a fermata over a chord in the bass.



Fourth system of musical notation. The treble staff features a melodic line with slurs and triplets. The bass staff has a more active accompaniment with chords and moving lines.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment with chords. The system ends with a fermata over a chord in the bass.

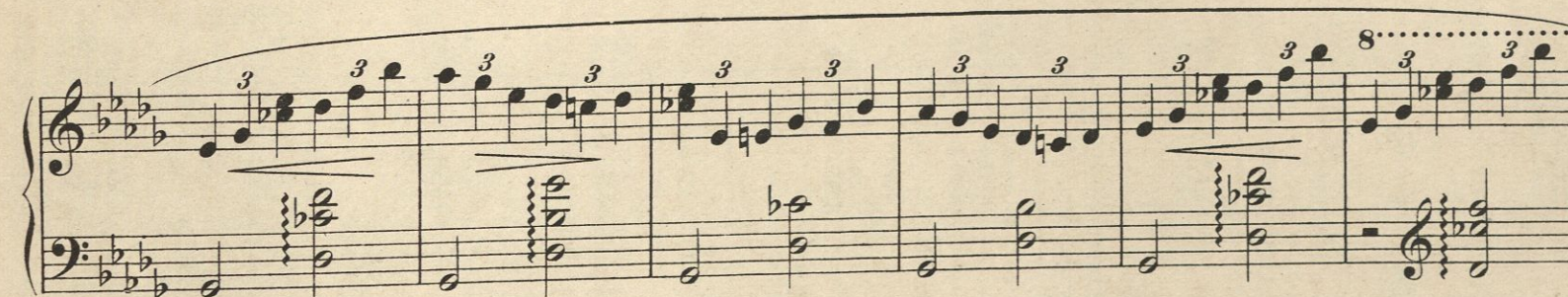


Sixth system of musical notation. The treble staff features a melodic line with slurs and triplets. The bass staff has a steady accompaniment. The dynamic marking *mf* (mezzo-forte) is present. The system concludes with a *cresc.* (crescendo) marking.











The musical score is written for piano and consists of six systems of staves. The first system features a melodic line with triplets and a dotted line above it, and a bass line with triplets. The second system is marked *ff sempre* and contains block chords. The third system is marked *Tempo primo* and *sfz*, featuring a more active melodic line. The fourth system continues the melodic development with *sfz* markings. The fifth system features a melodic line with *sfz* and a bass line with *cresc.* markings. The sixth system concludes with *sfz* and *ritard.* markings. The key signature is B-flat major (two flats), and the time signature is 4/4.



a tempo

8.....

*fff trionfante*

Animato.

8.....

*ff*

8.....

*f accel.*

*cresc.* *rit.* *ff*









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Bach, Wilh. Fr., Sonate, C.

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Beethoven, 38 Sonaten. Instruktive Ausgabe. (Reinecke.) 4<sup>o</sup>. Siehe VA. 418 I/II.

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Beethoven, 38 Sonaten. Wohlfeile Ausgabe. 8<sup>o</sup>. Siehe VA. 35/36.

Beethoven, Op. 2 Nr. 1. Sonate Nr. 1, Fm.

Beethoven, Op. 2 Nr. 2. Sonate Nr. 2, A.

Beethoven, Op. 2 Nr. 3. Sonate Nr. 3, C.

Beethoven, Op. 7. Sonate Nr. 4, Es.

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Beethoven, Op. 110. Sonate Nr. 31, As.

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Beethoven, Sonate Nr. 34, Fm.

Beethoven, Sonate Nr. 35, D.

Beethoven, Sonate Nr. 36, C.

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Chopin, Sonaten. (Reinecke.) 4<sup>o</sup>. Siehe VA. 56.

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Dussek, Op. 20 Nr. 6. Sonate Nr. 12, Es.  
Dussek, Op. 23. Sonate Nr. 13, B.  
Dussek, Op. 35 Nr. 1. Sonate Nr. 14, B.  
Dussek, Op. 35 Nr. 2. Sonate Nr. 15, G.  
Dussek, Op. 35 Nr. 3. Sonate Nr. 16, Cm.  
Dussek, Op. 39 Nr. 1. Sonate Nr. 17, G.  
Dussek, Op. 39 Nr. 2. Sonate Nr. 18, C.  
Dussek, Op. 39 Nr. 3. Sonate Nr. 19, B.  
Dussek, Op. 43. Sonate Nr. 20, A.  
Dussek, Op. 44. Sonate Nr. 21, Es. (Clementi gewidmet).  
Dussek, Op. 45 Nr. 1. Sonate Nr. 22, B.  
Dussek, Op. 45 Nr. 2. Sonate Nr. 23, G.  
Dussek, Op. 45 Nr. 3. Sonate Nr. 24, D.  
Dussek, Op. 47 Nr. 1. Sonate Nr. 25, D.  
Dussek, Op. 47 Nr. 2. Sonate Nr. 26, G.  
Dussek, Op. 61. Sonate Nr. 27, Fism. (Auf den Tod d. Prinzen Louis Ferdinand von Preussen).  
Dussek, Op. 69. Sonate Nr. 28, D.  
Dussek, Op. 70. Sonate Nr. 29, As. (Die Rückkehr nach Paris).  
Dussek, Op. 75. Sonate Nr. 30, Es.  
Dussek, Op. 77. Sonate Nr. 31, Fm. (Die Anrufung).  
Dussek, Sonate Nr. 32, F. (Die Jagd).  
Fink, Op. 16. 2 Sonatinen. Nr. 1, A. m.  
Fink, Op. 16. 2 Sonatinen. Nr. 2, G.  
Fink, Op. 21. Sonate Nr. 2, Es.  
Flügel, Op. 4. Grosse Sonate Nr. 1, H. +  
Flügel, Op. 36. Sonate Nr. 5, C. +  
Förster, Op. 42. 6 Sonatinen, Heft I. ++  
Förster, Op. 42. 6 Sonatinen, Heft II. ++  
Fritze, Op. 2. Sonate (in einem Satze). Am.  
Gade, Op. 28. Sonate, Em. ++  
Galuppi, Sonate, Cm.  
Galuppi, Sonate, A.  
Gollinelli, Op. 70. Sonate, Hm.  
Gouvy, Op. 17. Sonate, G. +  
Grazioli, Sonate Nr. 5, G.  
Grieg, Op. 7. Sonate, Em. ++  
Gurlitt, Op. 17. Sonate im leichteren Stile, G.  
Gurlitt, Op. 20. Sonate Nr. 3, Cm.  
Gurlitt, Op. 21. Sonate Nr. 4, F.  
Gurlitt, Op. 31. Am eignen Herde. 2 Tonstücke in Sonatenform (leichteren Stiles). Heft I.  
Gurlitt, Op. 31. Am eignen Herde. Heft II.  
Hässler, J. W., Op. 17. Phantasie und Sonate, Em. +  
Hässler, Sonate, Am.  
Haydn, Jos., 34 Sonaten (Dörffel). Bd. I. Siehe VA. 119a.  
Haydn, 34 Sonaten (Dörffel). Bd. II. Siehe VA. 119b.  
Haydn, Sonaten (Hennel.) Siehe VA. 539.

Haydn, Sonate Nr. 1, Es.  
Haydn, Sonate Nr. 2, Em.  
Haydn, Sonate Nr. 3, Es.  
Haydn, Sonate Nr. 4, Gm.  
Haydn, Sonate Nr. 5, C.  
Haydn, Sonate Nr. 6, Cism.  
Haydn, Sonate Nr. 7, D.  
Haydn, Sonate Nr. 8, Es.  
Haydn, Sonate Nr. 9, Es.  
Haydn, Sonate Nr. 10, As.  
Haydn, Sonate Nr. 11, D.  
Haydn, Sonate Nr. 12, B.  
Haydn, Sonate Nr. 13, G.  
Haydn, Sonate Nr. 14, B.  
Haydn, Sonate Nr. 15, D.  
Haydn, Sonate Nr. 16, C.  
Haydn, Sonate Nr. 17, F.  
Heller, Op. 88. 3 Sonate, C. 4 M.  
Heller, Op. 143. 4 Sonate, Bm. ++  
Hennig, Op. 1. Sonate, Cm. ++  
Hiller, Ferd., Op. 196. Leichte Sonatine, F. +  
Hummel, Sonaten. Siehe VA. 292.  
Kramm, Sonate, D. ++  
Krause, A., Instruktive Sonaten. Siehe VA. 356.  
Krause, Op. 1. 3 instruktive Sonaten. Nr. 1, C. +  
Krause, Op. 1. 3 instruktive Sonaten. Nr. 2, D. +  
Krause, Op. 1. 3 instruktive Sonaten. Nr. 3, B. +  
Krause, Op. 10. 2 Sonatinen. Nr. 1, C. +  
Krause, Op. 10. 2 Sonatinen. Nr. 2, Gm. +  
Krause, Op. 12. 3 Sonatinen. Zum Gebrauch beim Unterricht.  
Nr. 1, D. +  
Krause, Op. 12. 3 Sonatinen. Zum Gebrauch beim Unterricht.  
Nr. 2, Gm. +  
Krause, Op. 12. 3 Sonatinen. Zum Gebrauch beim Unterricht.  
Nr. 3, F. +  
Krause, Op. 19. 2 instruktive Sonaten. Nr. 1, C. +  
Krause, Op. 19. 2 instruktive Sonaten. Nr. 2, A. +  
Krause, Op. 21. 2 instruktive Sonaten. C und Em. +  
Krause, Op. 21. 2 instruktive Sonaten. C und Em. +  
Krug, Op. 242. 2 Sonatinen. In mittelschwerem Stile zum Gebrauche beim Unterricht. Nr. 1, G. +  
Krug, Op. 242. 2 Sonatinen. Nr. 2, A. +  
Kuhlau, Sonatinen. Siehe VA. 293.  
Kuhlau, Sonatinen. (Hennel.) Siehe VA. 511.  
Kuhlau, Op. 60 u. 88. 7 Sonatinen. (Krause.) Siehe VA. 1282.  
Kuhlau, Op. 20 Nr. 1. 3 Sonatinen. Nr. 1, C.  
Kuhlau, Op. 20 Nr. 2. 3 Sonatinen. Nr. 2, G.  
Kuhlau, Op. 20 Nr. 3. 3 Sonatinen. Nr. 3, F.  
Kuhlau, Op. 34. Sonate, G.  
Kuhlau, Op. 55. 6 Sonatinen. Heft I. Nr. 1—3.  
Kuhlau, Op. 55. 6 Sonatinen. Heft II. Nr. 4—6.  
Kuhlau, Op. 59. 3 Sonatinen. Nr. 1, A.  
Kuhlau, Op. 59. 3 Sonatinen. Nr. 2, F.  
Kuhlau, Op. 59. 3 Sonatinen. Nr. 3, C.  
Kuhnau, Sonate Nr. 2, D.  
Kunze, Op. 6. Sonate, D. +  
Liszt, Sonate, H. (An Robert Schumann.) 4 M.  
Loos, Op. 9. Bilder aus Schiller's Glocke. Sonate. +  
MacDowell, Op. 45. Sonate Nr. 1, Gm. (Sonata tragica.) 4 M.  
MacDowell, Op. 50. Sonate Nr. 2, Gm. (Sonata eroica.) 5 M.  
Marcello, Sonate, B.  
Martinez, Sonate, E.  
Martinez, Sonate, A.  
Martini, Sonate, F.  
Mehul, Op. 1 Nr. 3. Sonate, A.  
Mendelssohn, Op. 6. Sonate, E.  
Mendelssohn, Op. 105. Sonate, Gm.  
Mendelssohn, Op. 106. Sonate, B.  
Merkel, G., Op. 173. 2 Sonatinen. Nr. 1, G.  
Merkel, Op. 173. 2 Sonatinen. Nr. 2, F.  
Mozart, Sonaten und Phantasien. (Serie XX d. Gesamtausgabe.) 17.40.  
Mozart, Sonaten und Phantasien. Urtext-Ausgabe. Band I. Nr. 1—10. ++  
Mozart, Sonaten und Phantasien. Urtext-Ausgabe. Band II. Nr. 11—21. ++  
Mozart, Sonate Nr. 1, C. [Werk 279.]  
Mozart, Sonate Nr. 2, F. [280.]  
Mozart, Sonate Nr. 3, B. [281.]  
Mozart, Sonate Nr. 4, Es. [282.]  
Mozart, Sonate Nr. 5, G. [283.]  
Mozart, Sonate Nr. 6, D. [284.]  
Mozart, Sonate Nr. 7, C. [309.]  
Mozart, Sonate Nr. 8, Am. [310.]  
Mozart, Sonate Nr. 9, D. [311.]  
Mozart, Sonate Nr. 10, C. [330.]  
Mozart, Sonate Nr. 11, A. [331.]  
Mozart, Sonate Nr. 12, F. [332.]  
Mozart, Sonate Nr. 13, B. [333.]  
Mozart, Sonate Nr. 14, Cm. [457.]  
Mozart, Sonate Nr. 15, C. [545.]  
Mozart, Sonate Nr. 16, B. [570.]  
Mozart, Sonate Nr. 17, D. [576.]  
Mozart, Sonate nach der Sorenade in G (Kleine Nachtmusik) leicht bearbeitet von Stark. +  
Mühling, Op. 17. 6 kleine Sonaten. Heft I. +  
Mühling, Op. 17. 6 kleine Sonaten. Heft II. +  
Nannmann, Emil, Op. 1. Sonate, Cm. +  
Neruda, Op. 19. Sonate Nr. 3, A.  
Nicoë, Op. 19. Sonate, Fm. 4 M.  
Niet, Op. 11. 3 leichte Klavierstücke in Form einer Sonate. +  
Paganelli, Sonate, F.  
Paradies, Sonate Nr. 10, D.  
Paradies, Sonate, G.  
Paradies, Sonate, F.  
Paradies, Sonate, C.  
Pescetti, Sonate, Cm.  
Petersenn, Op. 3. Sonate, Es. +  
Pfeiffer, Op. 59. 3 Sonatinen. Nr. 1, G. +  
Pfeiffer, Op. 59. 3 Sonatinen. Nr. 2, Es. +  
Pfeiffer, Op. 59. 3 Sonatinen. Nr. 3, C. +  
Raff, Op. 14. Grosse Sonate, Es. m. (Neue Ausgabe vom Komponisten.) 5 M.  
Reinecke, 18 Sonatinen. Siehe VA. 358.  
Reinecke, Op. 47. 3 Sonatinen. Nr. 1, C. +  
Reinecke, Op. 47. 3 Sonatinen. Nr. 2, D. +  
Reinecke, Op. 47. 3 Sonatinen. Nr. 3, B. +  
Reinecke, Op. 98. 3 Sonatinen. Nr. 1, F. +  
Reinecke, Op. 98. 3 Sonatinen. Nr. 2, Am. +  
Reinecke, Op. 98. 3 Sonatinen. Nr. 3, G. +  
Reinecke, Op. 136. 6 Miniatur-Sonatinen. (Als Vorbereitung zu Op. 47 und 98.) ++  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 1, C.  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 2, G.  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 3, F.  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 4, Am.  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 5, D.  
Reinecke, Op. 136. 6 Miniatur-Sonaten. Nr. 6, Es.  
Reinecke, Op. 229. 5 Sonatinen für die Jugend. Nr. 1, G. +  
Reinecke, Op. 229. 5 Sonatinen für die Jugend. Nr. 2, F. +  
Reinecke, Op. 229. 5 Sonatinen für die Jugend. Nr. 3, D. +  
Reinecke, Op. 229. 5 Sonatinen für die Jugend. Nr. 4, Em. +

Reinecke, Op. 229. 5 Sonatinen für die Jugend. Nr. 5, Es. +  
Reinecke, 6 Lieder-Sonatinen. +  
Richter, E. F., Op. 27. Sonate, Cism. ++  
Ritter, A. G., Op. 20. Sonate, D. +  
Ritter, Op. 21. Sonate Nr. 2, Hm. +  
Ritter, Karl, Op. 1. Sonate, E. +  
Ritter, Op. 2. Sonate, Fism. +  
Ritter, Op. 5. Sonate, Cm. ++  
Rolle, Sonate, Es.  
Röntgen, Op. 2. Sonate Nr. 1, A. ++  
Röntgen, Op. 10. Sonate Nr. 2, Des. ++  
Rosenhain, Op. 70. 2. (symphonische) Sonate, Fm. ++  
Rosenhain, Op. 74. 3. Sonate, Dm. ++  
Rubinstein, Op. 20. 2. Sonate, Cm. 5 M.  
Rubinstein, Op. 41. 3. Sonate, F. 5 M.  
Rutini, Sonate, C.  
Rutini, Sonate, A.  
Rutini, Sonate, C.  
Sacchini, Sonate, F.  
Scarlatti, Sämtliche Sonaten. Siehe VA. 454.  
Scarlatti, 20 ausgewählte Sonaten. Siehe VA. 432.  
Scarlatti, Sonaten, Heft I: Sonate Nr. 1—12. ++  
Scarlatti, Sonaten, Heft II: Sonate Nr. 13—22. ++  
Scarlatti, Sonaten, Heft III: Sonate Nr. 23—30. ++  
Scarlatti, Sonaten, Heft IV: Sonate Nr. 31—40. ++  
Scarlatti, Sonaten, Heft V: Sonate Nr. 41—49. ++  
Scarlatti, Sonaten, Heft VI: Sonate Nr. 50—60. ++  
Scarlatti, Sonaten. Einzeleinzel:  
Nr. 1, Dm. 1/2 M. Nr. 21, D. 1/2 M. Nr. 41, C. 1/2 M.  
Nr. 2, G. 1/2 M. Nr. 22, Cm. 1/2 M. Nr. 42, C. 1/2 M.  
Nr. 3, Am. 1/2 M. Nr. 23, D. 1/2 M. Nr. 43, F. 1/2 M.  
Nr. 4, Gm. 1/2 M. Nr. 24, A. 1/2 M. Nr. 44, Fm. 1/2 M.  
Nr. 5, Dm. 1/2 M. Nr. 25, Fism. 1/2 M. Nr. 45, Csm. 1/2 M.  
Nr. 6, F. 1/2 M. Nr. 26, A. 1/2 M. Nr. 46, Ei. 1/2 M.  
Nr. 7, Am. 1/2 M. Nr. 27, Hm. 1/2 M. Nr. 47, A. 1/2 M.  
Nr. 8, Gm. 1/2 M. Nr. 28, E. 1/2 M. Nr. 48, Dm. 1/2 M.  
Nr. 9, Dm. 1/2 M. Nr. 29, D. 1/2 M. Nr. 49, F. 1/2 M.  
Nr. 10, Dm. 1/2 M. Nr. 30, Gm. 1/2 M. Nr. 50, Dm. 1/2 M.  
Nr. 11, Cm. 1/2 M. Nr. 31, A. 1/2 M. Nr. 51, B. 1/2 M.  
Nr. 12, Gm. 1/2 M. Nr. 32, C. 1/2 M. Nr. 52, B. 1/2 M.  
Nr. 13, G. 1/2 M. Nr. 33, D. 1/2 M. Nr. 53, F. 1/2 M.  
Nr. 14, G. 1/2 M. Nr. 34, Gm. 1/2 M. Nr. 54, F. 1/2 M.  
Nr. 15, Em. 1/2 M. Nr. 35, Dm. 1/2 M. Nr. 55, Fm. 1/2 M.  
Nr. 16, B. 1/2 M. Nr. 36, G. 1/2 M. Nr. 56, B. 1/2 M.  
Nr. 17, F. 1/2 M. Nr. 37, Hm. 1/2 M. Nr. 57, Gm. 1/2 M.  
Nr. 18, Dm. 1/2 M. Nr. 38, D. 1/2 M. Nr. 58, G. 1/2 M.  
Nr. 19, Fm. 1/2 M. Nr. 39, Gm. 1/2 M. Nr. 59, G. 1/2 M.  
Nr. 20, E. 1/2 M. Nr. 40, G. 1/2 M. Nr. 60, Hm. 1/2 M.  
Scharwenka, Ph., Op. 61. 3 Sonaten. Nr. 1, A. ++  
Scharwenka, Op. 61. 3 Sonaten. Nr. 2, Fism. ++  
Scharwenka, Op. 61. 3 Sonaten. Nr. 3, Gm. ++  
Scharwenka, X., Op. 6. 1. Sonate, Cism. 4 M.  
Scharwenka, Op. 36. 2. Sonate, Es. 5 M.  
Schubert, Sonaten. (Serie X der Gesamtausgabe.) 22 M.  
Schubert, Sonaten. (Reinecke.) 4\*. Siehe VA. 264.  
Schubert, Sonaten. (Reinecke.) 8\*. Siehe VA. 263.  
Schubert, Sonate, E. (1815).  
Schubert, Sonate, C. (1815).  
Schubert, Sonate, As. (1817).  
Schubert, Sonate, Em. (1817).  
Schubert, Op. 147. Sonate, H. (1817).  
Schubert, Op. 164. Sonate, A. m. (1817).  
Schubert, Op. 122. Sonate, Es. (1817).  
Schubert, Op. 143. Sonate, Am. (1823).  
Schubert, Op. 42. Sonate, Am. (1825).  
Schubert, Op. 120. Sonate, A. (1825).  
Schubert, Op. 53. Sonate, D. (1825).  
Schubert, Op. 78. Sonate, G. (1826).  
Schubert, 3 grosse Sonaten. Nr. 1, Cm. (1828).  
Schubert, 3 grosse Sonaten. Nr. 2, A. (1828).  
Schubert, 3 grosse Sonaten. Nr. 3, B. (1828).  
Schubert, Unvollendete Sonate, C (ergänzt von Stark). ++  
Schumann, Op. 11, 14 u. 22. Sonaten. Siehe VA. 722.  
Schumann, Op. 11. Grosse Sonate Nr. 1, Fism.  
Schumann, Op. 14. Grosse Sonate Nr. 3, Fm. (Erste Ausgabe).  
Schumann, Op. 14. Grosse Sonate Nr. 3, Fm. (Zweite Ausgabe).  
Schumann, Op. 22. Sonate Nr. 2, Gm.  
Schumann, Op. 118. 3 Klaviersonaten für die Jugend.  
Schumann, Op. 118. 3 Klaviersonaten f. d. Jugend. Nr. 1, G. 1/2 M.  
Schumann, Op. 118. 3 Klaviersonaten f. d. Jugend. Nr. 2, D. 1/2 M.  
Schumann, Op. 118. 3 Klaviersonaten f. d. Jugend. Nr. 3, C. 1/2 M.  
Sechter, Op. 79. Sonate, D.  
Seyffardt, Op. 1. Sonate, Es. 4 M.  
Speer, Op. 2. Sonate Nr. 1. 4 M.  
Steibelt, Sonatine, C.  
Stiller, Op. 1. Sonate, Fism.  
Street, Op. 15. 1. Sonate, Fism.  
Street, Op. 16. 2. Sonate, Es. m. (Sonata appassionata).  
Street, Op. 17. 3. Sonate, Am.  
Street, Op. 19. 4. Sonate, F.  
Street, Op. 23. 5. Sonate, C.  
Street, Op. 25. 6. Sonate, As.  
Thalberg, Op. 56. Grosse Sonate, Cm. 5 M.  
Turini, Presto, Gm., und Sonate Nr. 6, Des.  
Vogel, M., Op. 27. 3 Sonatinen. Nr. 1, F. +  
Vogel, Op. 27. 3 Sonatinen. Nr. 2, C. +  
Vogel, Op. 27. 3 Sonatinen. Nr. 3, D. +  
Vogel, Op. 32. 3 Sonatinen. Nr. 1, C. +  
Vogel, Op. 32. 3 Sonatinen. Nr. 2, Am. +  
Vogel, Op. 32. 3 Sonatinen. Nr. 3, G. +  
Vogel, Op. 35. 2 leichte Sonatinen. Nr. 1, C. +  
Vogel, Op. 35. 2 leichte Sonatinen. Nr. 2, G. +  
Vogel, Op. 40. 2 leichte Sonatinen. Nach Motiven aus dem Freischütz von Weber. Nr. 1, C. + Nr. 2, G. +  
Vogel, Op. 41. 2 leichte Sonaten:  
Nr. 1. Nach Motiven aus Oberon von Weber, D. +  
Nr. 2. Nach Motiven aus Euryanthe von Weber, Es. +  
Vogel, Op. 48. 3 leichte Sonaten:  
Nr. 1. Nach Motiven aus Figaro's Hochzeit von Mozart, F. +  
Nr. 2. Nach Motiven aus Don Juan von Mozart, G. +  
Nr. 3. Nach Motiven aus der Zauberflöte von Mozart, C. +  
Wagnersell, Op. 4. Sonate, F.  
Wagner, Rich., Sonate, B. ++  
Weber, Sonaten. (Reinecke.) 4\*. Siehe VA. 373.  
Weber, Sonaten. (Reinecke.) 8\*. Siehe VA. 276.  
Weber, Op. 24. 1. grosse Sonate, C.  
Weber, Op. 39. 2. grosse Sonate, A.  
Weber, Op. 49. 3. grosse Sonate, Dm.  
Weber, Op. 70. 4. grosse Sonate, Cm.  
Wohlfahrt, Heine, Kinder-Sonaten. Nr. 1, C.  
Wohlfahrt, Kinder-Sonaten. Nr. 2, G.  
Wohlfahrt, Kinder-Sonaten. Nr. 3, G.  
Wolff, G. Tyson, Op. 11. 2 Sonatinen. Nr. 1, G.  
Wolff, Op. 11. 2 Sonatinen. Nr. 2, D.  
Wolff, Op. 12. 2 Sonatinen. Nr. 1, C.  
Wolff, Op. 12. 2 Sonatinen. Nr. 2, G.

Köhler, Op. 165. Sonaten-Studien, in Sätzen klassischer und neuerer Meister, als notwendiges Material für den Klavierunterricht zubereitet und mit theoretischen Texten herausgegeben. 12 Hefte je 3 M. Inhalt: 75 Sonatensätze von Clementi, Dussek, Haydn, Hummel, Kalkbrenner, Kuhlau, Mozart.